Barcarolle
Op. 60
F. Chopin (1810–1849)

Allegretto

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\( m. 1 \): In English edition only, \( \textsf{f} \) on left hand \( \textsf{C}^\textbbox{3} \) octave instead of \( \textsf{f} \) afterwards.

\( m. 3 \): Parenthetical pedal marking from German autograph and edition, with no pedal release indicated.

\( m. 10 \): Tie on \( \textsf{F}^\textbbox{4} \) drawn by Chopin in score of Camille Dubois.
Parenthetical tie in left hand found only in Mikuli.

mm. 20–21: absent in German and English editions.
English edition has yet another variant, with the grace notes notated as sixteenth notes, coinciding with the last F in the left hand.

French autograph + edition have no shapes written, to be left to good taste.

Lines between left hand and last grace notes drawn by Chopin in Camille Dubois score, probably as a simplification.

Parenthetical shapes from the English edition. Shape in main text from the German autograph + edition.
m. 34: Line drawn by Chopin in Dubois score connecting grace note and bass.
N.B. The English follows the French long slurs for mm. 51–53 and then the German short slurs for mm. 55–57.


m. 54, 58: \( f^\# \) found in German autograph + edition and English edition only (cf. m. 51).

m. 55: HL, staccato in German autograph + edition and English edition only (cf. m. 51).


N.B. The English follows the French long slurs for mm. 51–53 and then the German short slurs for mm. 55–57.

m. 56: Parenthetical tie found in Mikuli only.

m. 57: Same variant as in m. 48 (lower staff, upper voice, 3rd note: F#).

m. 59: LH, parenthetical C\( ^\flat \) in German autograph + edition only.
\[\text{mm. 66–67: RH, E octave, tie absent in German Autograph + edition and English edition.}\]
\[\text{mm. 70: A squiggly line drawn here in Dubois score, probably suggesting ritardando.}\]
\[\text{mm. 71: Fermata marked in Dubois score.}\]
In whatever case, a unique marking calls for a special sound and approach. It could also be a misunderstanding by Chopin, who might have been looking for "sfocato," which means "blurred" or "misty."

In his entire output, Chopin only here wrote "sfogato," the past participle of the Italian verb "sfogare" (to pour out [an emotion]—or perhaps more poetically: open your heart). It could also refer to a vocal quality assigned to some female voices (e.g. Pauline Viardot). It could also be a misunderstanding by Chopin, who might have been looking for "sfocato," which means "blurred" or "misty."

In whatever case, a unique marking calls for a special sound and approach.
m. 80: crossed out in Dubois score.
m. 81: Possible fermata marked very lightly in Dubois score.
m. 81: RH, note 10, B♭ in Mikuli only.
Tempo primo


mm. 88–89: LH, parenthetical slurs in English edition only.
\[\text{mm. 92: Portato markings in German autograph + edition and English edition only.}\]
\[\text{mm. 94–95: RH, parenthetical ties in Mikuli only.}\]
\[\text{mm. 100–101: RH, ties absent in German autograph + edition and English edition.}\]
Hairpin absent in French autograph + edition.

Parenthetical slurs from Dubois. French slurs solid. German slurs dashed above. English slurs dashed below.

At this point, the upper right corner of the French autograph was eaten by a gerbil.

m. 102: Hairpin absent in French autograph + edition.

m. 102: RH, parenthetical staccato in French edition only.

mm. 102–103: Parenthetical slurs from Dubois. French slurs solid. German slurs dashed above. English slurs dashed below.

mm. 103–104: At this point, the upper right corner of the French autograph was eaten by a gerbil.
110: $f_2$ absent in French autograph + edition.

110: RH, note 3, Mikuli has C.

112: RH, German and English sources have quarter note, eighth rest. (cf. m. 33)

110: RH, parenthetical $E^b$ unmarked in French and German sources. English edition has E, probably a hyper-correction.

mm. 115–116: Parenthetical pedaling from German edition; bracketed pedaling from English edition.